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Disney NEWS

George Lucas Shares His Galaxy

Inside the Magic Kingdoms' Magic Shops

Sherman Brothers — Music and Memories

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ON THE COVER: ***George Lucas teams with The Walt Disney Company to create "Star Tours." Photography by Wayne Williams.***

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Mickey and Minnie Mouse star in the Happy Easter Parade

Easter bunnies on parade

Once again the world's largest Easter egg, decorated in pastel colors and measuring 12-feet high by 20-feet around, leads the Happy Easter Parade at Walt Disney World. This annual event features nearly 600 singers, dancers, musicians, characters, and other performers. Mickey and Minnie Mouse star in the grand finale, waving from a flowered float and accompanied by a promenade of beautifully gowned ladies, handsomely tailored gentlemen, and children wearing their Easter best.

Television viewers can share in the fun when the eggstravaganza airs on ABC-TV Easter Sunday, April 19.

* * *

Even big companies sit up and take note of the friendliness and courtesy shown guests at Disneyland and Walt Disney World. So this spring the Disney University at Disneyland presents its second series of seminars designed to help companies improve their customer/employee relations.

Participants will gather from all over the country, and as far away as Canada. Topics include "Creating the Magic," "Starting Your Own Magic" and "Putting a Smile in Guest Service."

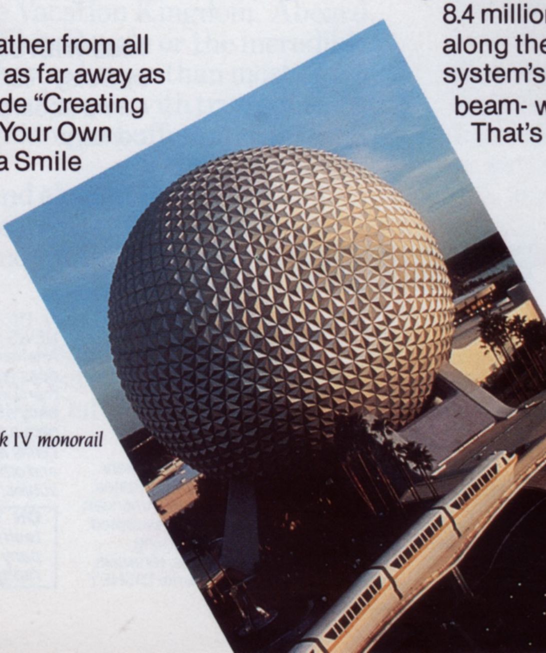
* * *

As its year-long 15th anniversary celebration hits the halfway mark in March, Walt Disney World continues to rack up impressive statistics. Over 30 million Mickey Mouse T-shirts have caught the fancy of Vacation Kingdom guests since 1971. The 12 trains of the Walt Disney World Monorail System (see story on page 33) have glided more than 8.4 million miles along the system's 14-mile beam- way. That's a distance equivalent to 17 earth-moon round trips, plus seven New York-Los Angeles round trips, plus a one-way trip back to the moon.

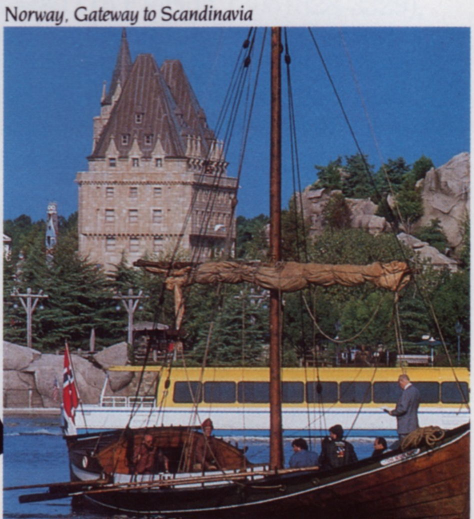
More than 117 million hamburgers and 41 million hot dogs have been served at the Vacation Kingdom since 1971. Laid end to end, they would form an "autobun" 16-hot dogs and 16-hamburgers wide from Frankfurt to Hamburg, Germany — with enough remaining to feed every person in a community of 5,000 a hamburger or hot dog at every meal, every day, for more than 12 years.

And the Vacation Kingdom is still growing! A new Pickett Suite Hotel with 229 suites in the Walt Disney World Village Hotel Plaza opens this Spring. Scheduled for completion next year are the Grand Floridian Beach Resort, a 900-room Victorian-style hotel; the studio portion of the Disney-MGM Studio and Studio Tour near Epcot Center; Norway, Gateway to Scandinavia in World Showcase; and Pleasure Island, a waterfront entertainment center being added to the Walt Disney World Shopping Village.

* * *



Mark IV monorail



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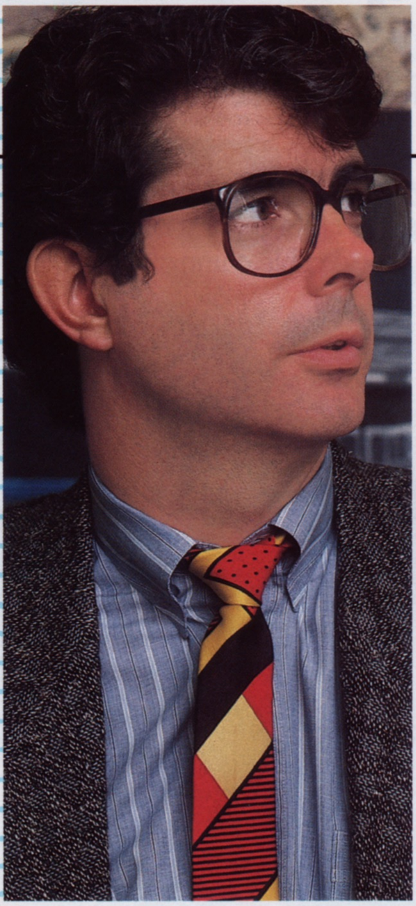
"THE FORCE" BEHIND STAR TOURS



GEORGE LUCAS

by Leonard Shannon

What do you do for an encore after masterminding a blockbuster attraction like "Captain EO" for Disneyland and Walt Disney World? Executive producer George Lucas has a ready reply: "Star Tours."

"Star Tours" is Lucas's astonishing new excursion into galactic fantasy at Disneyland, a thrilling interplanetary flight that hurtles passengers toward the distant Moon of Endor in a Starspeeder 3000 manned by droids RX-24 and R2-D2. As it struggles to stay on course, the Starspeeder is pounded by frozen fragments of a colossal Iceteroid, caught in an aerial dogfight between Imperial and Rebellion forces, and drawn into combat within the Death Star itself.

In addition to this amazing, totally realistic adventure in a galaxy far, far away, passengers have a chance to meet firsthand none other than R2-D2 and C-3PO in the Star Tours Spaceport. These illustrious mechanical heroes from the "Star Wars" films make their first appearance as Audio-Animatronics robotic droids. Passengers arriving at the Spaceport are led into the droid assembly area, where all the robotic pilots for the Star Tours missions receive their final checkout and are fine-tuned for Starspeeder service. Passengers are told that the Starspeeder is the latest in a long line of quality, high-velocity transport vehicles operated by Star Tours.

This soaring new space ride is based on places and characters from Lucas's "Star Wars" movies. The golden robot C-3PO has been transformed into an Audio-Animatronics figure composed of burnished parts from the original character. Anthony Daniels, who played C-3PO in the "Star Wars" trilogy, assisted Disney Imagineers by providing his unmistakable British-accented voice for the reincarnated robot. R2-D2, the actual blue-and-white robot from "Star Wars" and "The Empire Strikes Back," performs as itself. The story line for "Star Tours" was developed by Walt Disney Imagineering and George Lucas, whose fervor for Disneyland goes back to his boyhood. Lucas was 11 in 1955, when Walt Disney opened the Magic Kingdom, and George was among the first in line. He returned to Disneyland year after year from his hometown of Modesto in Northern California.

"I loved Disneyland," Lucas says. "I'd wander around, go on the rides, drive the cars in Autopia, board the rocket ship to the moon, take the Jungle Cruise and the Mark Twain riverboat ride. I was in heaven." At Disneyland, George's fantasies came to life. As a teenager, he once told a reporter, he went to Disneyland to hear rock bands and chase girls. The fun and excitement he found there became cherished memories, some of which emerged later in his nostalgic rite-of-passage movie, "American Graffiti," and its sequel. There are traces of Adventureland memories in "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," and in all three "Star Wars" films George Lucas fashions a timeless fable, a classic fairy tale, in a manner worthy of Walt Disney.

"In college I became fascinated by how culture is transmitted through fairy tales and myths," Lucas says. "Fairy tales are how people learn about good and evil, about how to conduct themselves in society." "Star Wars" and its successors created a new vision of ancient mythological themes that clearly affected a modern generation of young people.

"I'm sort of a frustrated architect and builder, and I was always interested in developing something at the Park," Lucas continues. "Overall, with the kind of films I was making, Disneyland seemed the perfect place to put my characters—or some of them, anyway."

"'Star Wars' had a look that gave filmgoers a dazzling revelation of the future," adds Disney Imagineering designer Tony Baxter. "It was a bold departure from the high tech, sterile, ultra-clean 2001 look we were used to. George advanced, in terms of visual effects, philosophies and design, what we today accept as 'futuristic.' So when George expressed a desire to be involved in the revitalization of Tomorrowland, it seemed like a natural to take the mythologies and designs he had pioneered and

GEORGE

marry them into the dimensional reality that we deal with in Disneyland. Disneyland gets a new, rich resource that extends its time frame into the future, and George's characters now have another way to continue a life beyond his films."

As one who worked closely with Lucas throughout the project, writer/producer Thomas Fitzgerald observes:

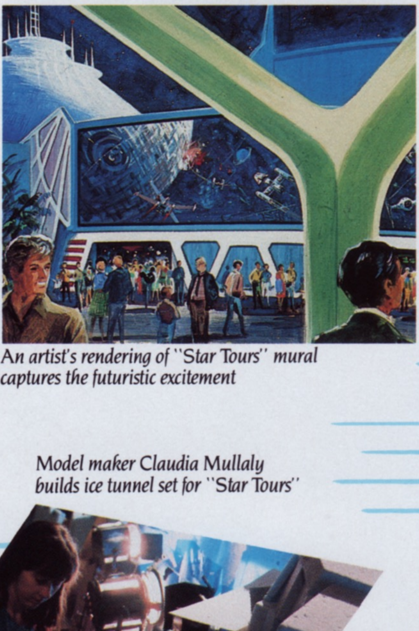
"George is a master storyteller. I remember an early story conference where he stood up and performed the entire show for us, acting out all the character parts. He has a unique ability to visualize the finished product, even though it may be months away from completion. That's very important on a project like 'Star Tours.'

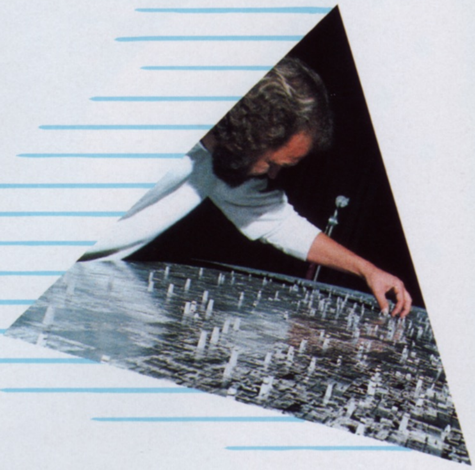
"George is also a great editor, and when you consider that we're trying to tell a story during a fast thrill ride, that talent came in handy. George had specific ideas about where to place the humor and thrills, and how to make sequences more dramatic and exciting. He felt it was essential to have a character to relate to aboard the Starspeeder—a comic 'bus driver' to narrate and tie the experience together— and from that RX-24 was born."

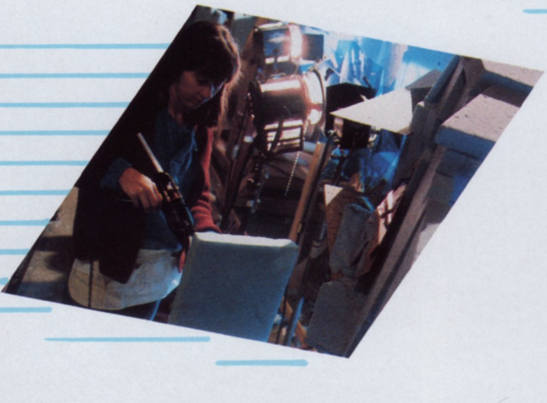
The collaboration, which pleases everyone, began when Michael Eisner, former president of Paramount Pictures, and Frank Wells assumed leadership of The Walt Disney Company in 1984. While at Paramount, Eisner worked out a complicated financial/distribution deal which brought Lucas's Indiana Jones movies to that company, and the pair became friends. Once the Disney/Lucas theme park projects were set, Lucas established a liaison between his Sprocket Systems research and development staff, his Industrial Light & Magic special effects experts, and Disney's Imagineers and MAPO craftsmen who originate, design, and construct attractions for the Parks. Lucas himself commuted to Walt Disney Imagineering headquarters in Glendale from his offices in Marin County, 30 miles north of San Francisco. Although he is one of the most successful and influential film makers of his time, Lucas has never lived in Hollywood.

Like Walt Disney before him, George Lucas chooses to work outside the conventional studio system. He is a graduate of the USC film school, "where I learned that film making is also a business and a means of earning a living." A skillful writer, producer, director, photographer and film editor, Lucas served his profes-

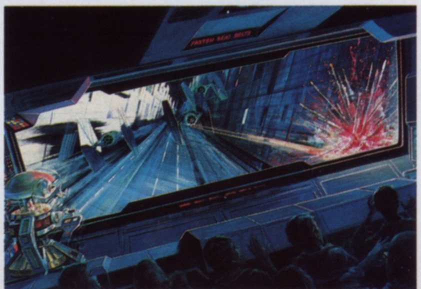
George Lucas meets with Disney Imagineer


An artist's rendering of "Star Tours" mural captures the futuristic excitement


Model maker Loren Peterson finishes Death Star


Model maker Claudia Mullaly builds ice tunnel set for "Star Tours"

Tom Morris works on color scheme for his design of the "Star Tours" facade

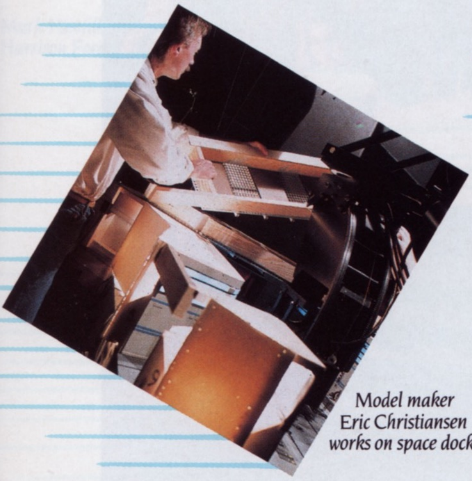

Rex pilots the Starspeeder through a rollicking, super-space battle

Rick Berryman working on C-3PO, with R2-D2 in the foreground

Starspeeder 3000 leaves "Star Tours" space dock

Creatures from every walk of life get a thrill from the Starspeeder 3000

Four Starspeeder 3000's were lowered in through the roof of the "Star Tours" Attraction



Model maker Eric Christiansen works on space dock

sional apprenticeship with director Francis Ford Coppola at Warner Bros. They too became friends, and when Coppola—then as now a maverick movie maker—formed his iconoclastic American Zoetrope film company in San Francisco in 1969, Lucas joined it as vice-president. He and his colleagues were all young independent film makers eager to pool their resources; when the company disbanded shortly thereafter, Lucas held onto the dream. In 1979 he bought Skywalker Ranch in San Anselmo, where he and Hollywood's best and brightest "could meet, study, collaborate, write, edit, and experiment with new film-making ideas." The 4,759-acre ranch is headquarters for Lucasfilm Ltd., a highly advanced ministudio of 14 structures.

Lucas wants to keep Skywalker compact, intimate, and reasonably exclusive. "It's limited to Marin County film makers who in most cases are my friends," he once explained. His closest friends go back to the days at USC and the early years thereafter. Their names turn up in production credits on many Lucas pictures: Gloria Katz and Willard Huyck (screenwriters), Haskell Wexler (cinematographer), Gary Kurtz (producer/director), Howard Kazanjian (producer), Carroll Ballard (producer/director) and, of course, the ubiquitous Francis Coppola, who served as a role model for the youthful George Lucas. Lucas has helped them, and others, in their careers, remembering the aims of Zoetrope and Skywalker Ranch. In 1980 Lucas pledged five million dollars toward a new cinema-TV school at USC. He sees that as a way of returning something to the mentors who fostered him, as well as perceiving a source of future talent. "I need talented young film makers to work for me. I know from experience that they don't grow on trees," he told an interviewer.

Marty Sklar, Frank Wells and George Lucas confer

Photo by Jerry Schneider

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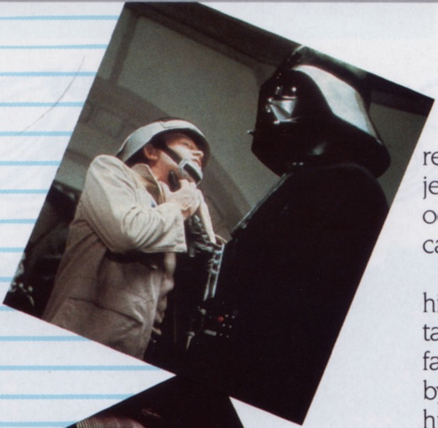
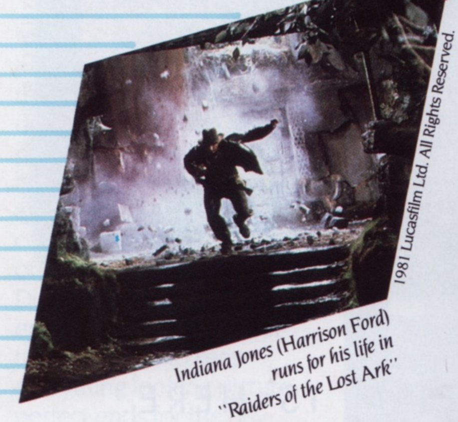
Paul LeMat in "American Graffiti"



Darth Vader menaces in "Star Wars"

Mark Hamill, Carrie Fisher and Harrison Ford of "Star Wars"

Captain EO's creators: Francis Coppola, Michael Jackson and George Lucas



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Indiana Jones (Harrison Ford) runs for his life in "Raiders of the Lost Ark"

Lost in thought, George Lucas leaves Walt Disney Imagineering headquarters

George Lucas is softspoken, reserved, and well-organized, with a subtle sense of humor which leavens his movies. He is unpretentious in looks and manner. He avoids the limelight and shuns parties, but it isn't easy to drop entirely out of sight when you are George Lucas. He seldom appears in public, although he did (with considerable reluctance) put his hand-and-footprints in the cement at Mann's Chinese Theatre a couple of years ago.

He is a visionary whose plans embrace the most sophisticated, state-of-the-art technology. Yet his life-style borders on the plain. His taste in food is ordinary; he ate homemade peanut butter sandwiches in his car while driving from the Disney Imagineering offices in Glendale to Disneyland recently, and when he dines out it is predictably in a modest restaurant. His attire usually consists of jeans, workshirt and loafers. On special occasions, when something dressier is called for, he adds a jacket and tie.

Lucas grew up in a small town, where his father ran a stationery store and taught his son the virtues of honesty, fairness, and generosity. Lucas still lives by those tenets. "He is really just a simple human being no longer leading a simple life," says one of his friends.

The simple life began to vanish for George Lucas when "Star Wars" opened on May 25, 1977 and went on to become one of the top-grossing movies of all time. Since then Lucas has made or participated in seven other films, with a combined boxoffice return exceeding $650 million. He produces cartoon shows for network television, and is entrepreneur of a character merchandising empire—among an assortment of business ventures. "A typical workday for me?" Lucas laughs. "Well, I'm developing three pictures right now: 'Indiana Jones III' for Paramount, 'Willow,' an adventure fantasy to be directed by Ron Howard, and 'Tucker,' which is about an advanced safety car of the 1940s to be directed by Francis Coppola. So most of the day is spent in story conferences. Then there are phone calls and mail to be answered. And before I turn in, I'll go over to ILM (Industrial Light & Magic) and see how they're coming on future projects."

Among those future projects are more attractions for Disneyland. One is an outdoor thriller where passengers ride jungle Jeeps into a series of surprising, ever-changing adventures. Another is a still secret, tightly guarded Audio-Animatronics spectacular, "a really off-the-wall, futuristic, other-worldly experience" according to Imagineer Tony Baxter. "I think that's something that is driving George as he moves around in Disneyland. He wants all the new attractions to be like nothing you've ever seen before."

Meanwhile Lucas visits the Park regularly, walking unnoticed and unrecognized among the throng of guests. He enjoys the anonymity, a privilege that was denied Walt Disney after he became a familiar face on television. Thus far, one of the great modern masters of mass entertainment is able to appear in public inconspicuously, like any other man. And if George Lucas has anything to say about it, he'll keep it that way.

■

Photography by Wayne Williams

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NEW FEATURE

The Disney Art of Gardening

First of a Series on Horticultural Magic

by Dawn Navarro

> "I want something alive, something that can grow. Not only can I add things but even the trees will keep growing. It will get more beautiful each year...And as I find out what the public likes...I can change it, because it's alive."
>
> Walt Disney
>
> At the opening of Disneyland

It's just before 7:00 in the morning, the sun's light is just beginning to glow when the night's work is winding down. The sounds of clipping and pruning, the hissing of water sprinklers and the whir of mowers all come to an abrupt stop only minutes before Walt Disney World opens. The enormous task of the horticulture team to keep everything looking picture-perfect ends for the day and everyone involved retreats "backstage."

The effort that goes into hiding their work is just one of the colorful roles that the Horticultural Departments have mastered. There are, in fact, 310 landscape people who begin work each morning between 4:00 am and 6:00 am at Walt Disney World. There's more. Of the total 28,000 acres at Walt Disney World, 3,500 acres are completely landscaped. The area open to the general public comprises 1,700 species of plants, representing 50 nations. There are 60,000 planted trees in addition to the protected native stands—555,000 shrubs, 10,101 roses, 73 topiary figures, 10,800 interior plants. Over a million annuals and 1,500 acres of rolling turf are planted each year. Just consider mowing...three mowings each week add up to 350,000 mowing miles per year or 14 trips around the earth.

Instant Color at the Disney Nursery

Katy Moss Warner

These maintenance chores at the theme parks are just a part of the world-famous Disney standards for landscaping. Located just a few miles from Epcot Center and the Magic Kingdom is the Walt Disney World nursery and tree farm. During a walking tour around the Nursery, Katy Moss Warner, Manager of Magic Kingdom Horticulture explains the Disney standards for landscaping which include themeing, constant color, instant landscaping, horticultural specialties, and experimentation.

THEMEING

THEMEING—Trees, shrubs and flowers are considered integral parts of the scene, carefully planned to enhance the area. Authenticity in plant material and design is recreated. Where native plants could not survive, look-alikes are substituted.

Cactus testing

From Epcot Center to the Magic Kingdom, landscaping completes the outdoor stage. Whether it is used to create a fanciful storybook garden, exotic tropical foliage or a dry desert landscape, "themeing" has become an art in itself.

ER MOUNTAIN RAILROAD

Themeing with cactus at Big Thunder Mountain

Photography by Max Navarro

Bougainvilleas as Instant Color

Sculpturing a topiary figure

Seed Trials

INSTANT LANDSCAPING

INSTANT LANDSCAPING has proven to be a constant challenge to Disney horticulturists. Planting large scale trees or rolling out a few acres of turf are as common as planting a flowering garden.

Epcot's opening year, 1982, demonstrated true "instant greening" when 72 gardeners turned approximately 600 acres from brown to green. On the west bank of Communicore they planted 100 full size trees and five acres of grassy turf in just 10 hours.

Full Blooming Basket

Moving big trees has become a Disney specialty. The most spectacular transplanting operation of the "Liberty Tree" has become a favorite story in the Walt Disney World horticulture department.

The Liberty Tree, a 130-year-old live oak, was found on undeveloped Walt Disney World property. It is by far the largest specimen ever moved. The 38-ton tree has a root ball measuring 18 by 16 by 14 feet. Because of meticulous care, the oak looks as though it has been growing in Liberty Square for generations.

The Walt Disney World Horticulturists were so pleased with the successful transplant that they adopted the Liberty Tree as their official logo.

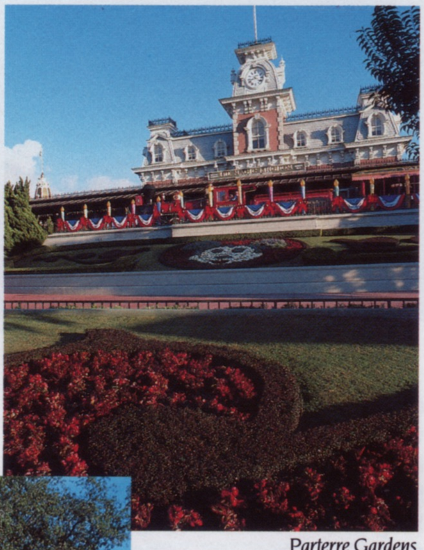
The Liberty Tree

HORTICULTURAL SPECIALTIES

The botanical splendor of the Parterre Gardens, the creative whimsy of the topiary animals and the unique grace of cascading chrysanthemums are HORTICULTURAL SPECIALTIES that showcase the creative talents of the Disney Horticultural Departments.

When the first topiary figures appeared in Fantasyland at Disneyland in 1963, their popularity with guests made them a symbol of Disney "horticultural specialties." From a few animal figures designed by Disney artists, the "chlorophyll zoo" has grown into a menagerie of animated characters that grace the entrances and gardens of Walt Disney World. Today there are over 100 topiary figures in the Parks.

Cascading Chrysanthemums



Parterre Gardens

EXPERIMENTATION

Marina Rose

The continuous EXPERIMENTATION with various turf, trees, plants and flowers has made Walt Disney World a world leader in plant development, propagation and landscape design.

Twice yearly the Walt Disney World Nursery publishes its "Annual Trials," which evaluates new flowers that are tested in the Nursery each season. Seed companies from everywhere send their seeds for trials. A successful Walt Disney World seed report has become an international honor. The Nursery also maintains an important collection of plants, including the notable All American Rose.

This dedication to horticulture has brought the Nursery and its specialists many awards. A tradition has been established that will grow and make Walt Disney World—as Walt said of Disneyland— more beautiful each year.

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Awarding-winning Rose Garden

Color awaiting planting

CONSTANT COLOR

Vibrant, year-round CONSTANT COLOR is achieved with a massive use of flowering trees, shrubs and luxuriant flowering beds.

Careful planning, often assisted by the computer, plus the use of trial gardens at the Nursery insures year-round "constant color". Horticulturists are in constant pursuit of more vibrant colors, bigger and longer-lasting blooms and new varieties and combinations.

Gerberas Daisies

Flowering annual beds are planted on an average of four times a year; 165 beds are on view in Epcot alone. The largest flowering bed, located in front of The Land, covers over three acres and is often planted with unusual colors such as dark purple ornamental cabbage or bright red pepper plants.

Hanging baskets lift the color to eye-level and are all produced at the Nursery. Over 600 of these baskets are in continuous cultivation.

United Kingdom Flower Garden

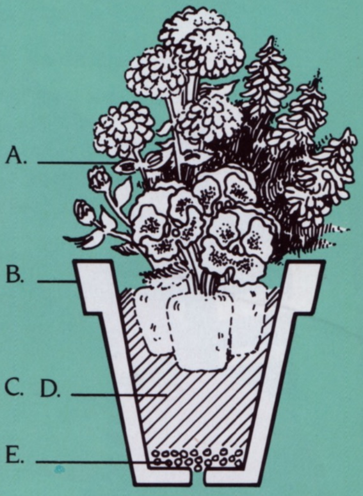
Instant Spring Color

The decorative colors of spring can instantly be achieved by displaying flowering potted plants at the peak of their beauty. Annuals are especially easy to grow in containers because they flower and finish blooming before the potting soil wears out. Or a container of annuals and spring blooming perennials can extend full blooming color into early summer.

Color at the Nursery

To create your own instant spring color in a pot you will need:

A. 3 4-inch plastic potted, blooming plants. Three varieties may be used.
B. 1 12-inch pot
C. Potting soil mix and sand
D. 5-10-10 fertilizer
E. Charcoal or gravel



Use a pot with adequate drainage holes. A small amount of charcoal or gravel at the bottom of the pot will help with drainage and keep fine potting mixture from washing away.

Prepared potting soil mixture can be purchased at a garden supply store. A handful of sand will assure fast drainage and a porous soil mixture. Add two tablespoon of all-purpose 5-10-10 fertilizer.

Firmly pack the potting soil into the bottom of the container, then plant, packing more soil gently around plants' root ball. Soil should be compacted or it will dry out quickly. Water immediately.

Water often and by inspection of the soil. Test soil with your finger: if it's dry beneath the surface, it's time to water.

Heavy watering leaches out plant nutrients, so regular fertilizing is a necessity with container plants. Light and frequent feeding are usually the best method for full blooming of plants.

Pots with a variety of flowers

SPECIAL APRIL VALUE PACKAGES START AT $189/PERSON

WE HAVE SOME OF THE FASTEST CHAIRS ON EARTH. AND SOME OF THE SLOWEST.

Vail Beaver Creek
Vail Beaver Creek

Getting you up the mountain in nothing flat? That's easy. With our system of new high-speed lifts that take up twice as many skiers. In half the time.

But speed isn't the only thing that makes for a great winter vacation. Sometimes it's those magic moments that slow you down. And give you a glow you'll never forget.

You see, we've managed to perfect the art of pleasure. On Vail Mountain, the original. And at Beaver Creek, the discovery. Both with new high-speed chairlifts. Two complete resorts. Connected by one glorious valley.

This year, come ski with us. And bask with us, too. Give us a week of your time. And we'll give you the vacation of your life. As fast as you could ask for. Or as slow as you could hope for.

But be careful. Once you've tasted the Vail/Beaver Creek experience, the rest of the world might start looking a little pale.

Vail has been selected as the official ski resort of the Magic Kingdom Club. As a member of the club, you will receive special lodging packages that include lift tickets for two great mountains: Vail and Beaver Creek. Optional ski school lessons are also available. Prices for a value season four-night/three-day lift ticket package start at $198 per person. Seven-night/five-day lift ticket packages are also available.

Call the special Magic Kingdom Club hotline at (303) 476-6858 for reservations and details, or write to: Magic Kingdom Club Sales, c/o Vail Resort Association, 241 E. Meadow Drive, Vail, CO 81657.

Vail Beaver Creek™

EVERYTHING SHOULD BE THIS PERFECT.

A Subsidiary of Vail Associates, Inc.

EXOTIC SALADS WITH A CARIBBEAN FLAIR

These easy-to-make salads are light, luscious, and fresh as a spring morning.

They're the creation of chefs at the Plaza Inn in Disneyland, reflecting the taste of the Inn's host: Colombian Coffee Growers.

Both salads delectably complement the season and brighten a luncheon table with their burst of tropical colors. Serve them well chilled, and as the weather grows warmer, accompanied by a tall glass of iced tea or coffee.

Bird of Paradise Fruit Salad

(Fresh or canned fruit, or a mixture of both, may be used in this presentation. Other fruit in season, such as strawberries, watermelon, kiwi and grapes, may also be added.)

4 large slices, ½-inch thick, Iceberg lettuce
4 pineapple rings
1 apple, quartered
12 wedge-shaped pineapple slices
1 yellow pear, peeled and quartered*
1 green pear, peeled and quartered*
1 red pear, peeled and quartered*
1 peach, peeled and quartered
2 apricots, halved
4 dates
1 orange, peeled and sliced in quarters crosswise
4 maraschino cherries
8 parsley sprigs

For a single serving, place one lettuce slice on a chilled salad plate. Place one pineapple ring on lettuce. Insert one apple quarter upright in center of the pineapple ring. Place three wedge-shaped pineapple slices against the apple, and secure with frilled toothpicks. Arrange ¼ of the pears, peach, apricots and dates to cover lettuce. Add orange slice, top with maraschino cherry, and garnish with parsley. Serve with bleu cheese, Italian or Thousand Island dressing.

*Color with food coloring

Yield: 4 servings

Shrimp Salad Vichy

4 large slices, ½-inch thick, Iceberg lettuce
4 ripe avocados, peeled and halved
Juice of 2 lemons, diluted slightly with water
½ pound (8 oz.) cooked bay shrimp (If shrimp is frozen, defrost completely)
1 cup Italian dressing
3 tomatoes, sliced in quarters crosswise
1 lime, quartered
12 black olives

For a single serving, place one lettuce slice on a chilled salad plate. Immerse two halves of a peeled avocado in diluted lemon juice, and place them on lettuce. Fill center of avocados with 2 oz. of bay shrimp which have been immersed in Italian dressing. Place three tomato slices alongside avocados. Garnish with three olives, and a wedge of lime. Serve with remaining Italian dressing.

Yield: 4 servings.

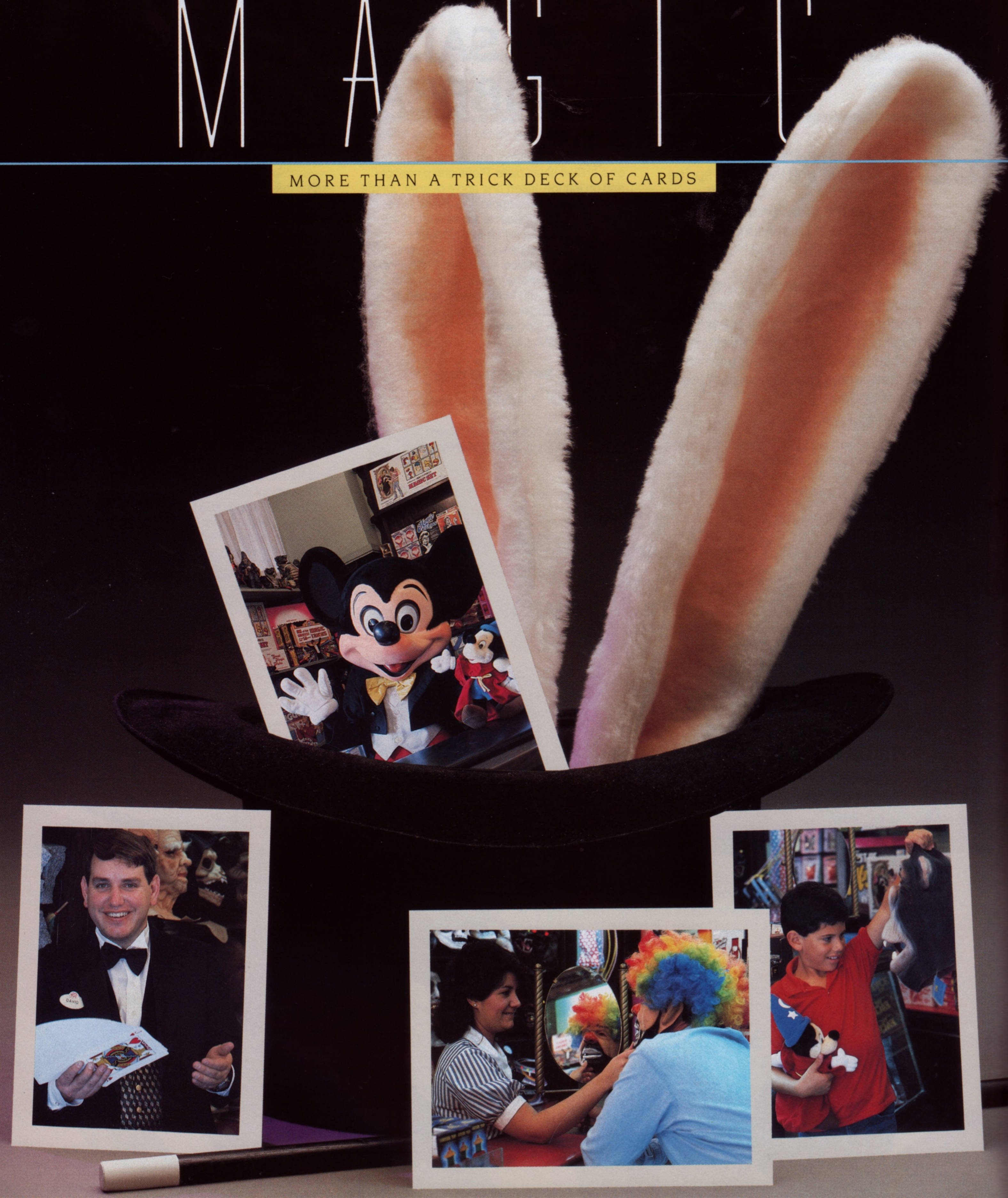
Italian Dressing

To ½ cup red wine vinegar, add ¾ teaspoon salt, ¼ teaspoon ground white pepper, 1 small clove garlic, mashed and ½ teaspoon of sugar. Stir well with a fork, add 1½ cups salad oil, and beat the mixture thoroughly. Store in a tightly sealed jar in the refrigerator. Bring to room temperature before using.

(Makes 2 cups)

MAIN STREET MAGIC

MORE THAN A TRICK DECK OF CARDS


DAVID
MAGIC KIT

Thumb Tips?
Folding Coins!
An invisible deck of cards?!?

When most guests think of bringing home a bit of magic from Disneyland and Walt Disney World their thoughts usually turn to personalized Mickey Mouse hats or colorful souvenir maps. There is, however, a certain group who takes their "magic" more literally. And while their family and friends may be reviewing The Emporium's wares, these apprentice and professional conjurers can usually be found deeply involved in a magic trick inside Disneyland's Magic Shop or Walt Disney World's House of Magic.

"It's fantastic. It's crazy in here," says Bob Woepse. He should know. Bob is not only a demonstrator in Disneyland's Magic Shop but also the working leader. As a Disneyland veteran with over a dozen years experience, Bob has had many opportunities to try his hand at various locations in the Park. However, the past five years have been spent in and around the Magic Shop and it seems Bob wouldn't have it any other way. "I've worked a lot of places in Disneyland," he says, "and this is the best."

It is easy to see why he would feel this way. Due to the very nature of the items they sell, these stores offer a unique opportunity for people on both sides of the counter to have some fun. Jozee Berthiaume, who performs at Walt Disney World's House of Magic, says this is one of the best parts of being a demonstrator. "If we can perform a trick for the guests and make them laugh, it will help make their day."

Aside from stocking scores of different illusions, books, magic paraphernalia and novelty items, the Disney magic shops also provide demonstrations and guidance for those who are interested in the art of legerdemain. This playful spontaneity makes the shops a frequent stop for many Theme Park regulars. More often than not, guests will enter the store and find themselves caught up in an impromptu show or demonstration.

And although these performances may be off-the-cuff, but never up-the-sleeve, there's really more going on than just entertainment. "It's interesting because you're teaching them something," says John Heitmann, who also is a demonstrator at the House of Magic. "It's actually a learning experience. They're not coming in to buy something, they're coming in to learn something to take back to their friends."

It takes quite a bit of knowledge, however, in order to be able to pass on such skills. "At Disneyland," says Woepse, "we have a program to train demonstrators so that we have the proper information to serve the guests. When they come in and ask,'What do you think my five-year-old would like?' or, 'I've got a thirteen-year-old, how can I get him into magic?', we have to be able to make suggestions."

MAIN
MAGIC
STREET

Considering the wide selection of magic available, this is a formidable task. The magic shops seem to offer all types of illusions covering different levels of skill. For the beginner, there is a variety of self-working magic which allows the magician to develop basic skills and gain confidence quickly. For those who want to progress and learn fundamental sleight-of-hand techniques, there are several classic illusions from which to choose. The Cups and Balls routine is a prime example. This magic trick, which teaches the magician some very basic moves causing small balls to appear and disappear from under three different cups, has been around for more years than anyone can remember. (It is even claimed that an illustrated version of this illusion was found among hieroglyphics inside an Egyptian pyramid!)

However, props aren't the only tools of the magical trade. As with any other learned profession there are books to be read. "Reading and learning about various techniques is important," relates Woepse. And with a wave of his hand he points to the case of publications. On these shelves are books that touch on just about every aspect of conjuring, including biographies of famous magicians such as Houdini, pamphlets describing different routines that can be performed with the same props, and card tricks or magic with everyday items.

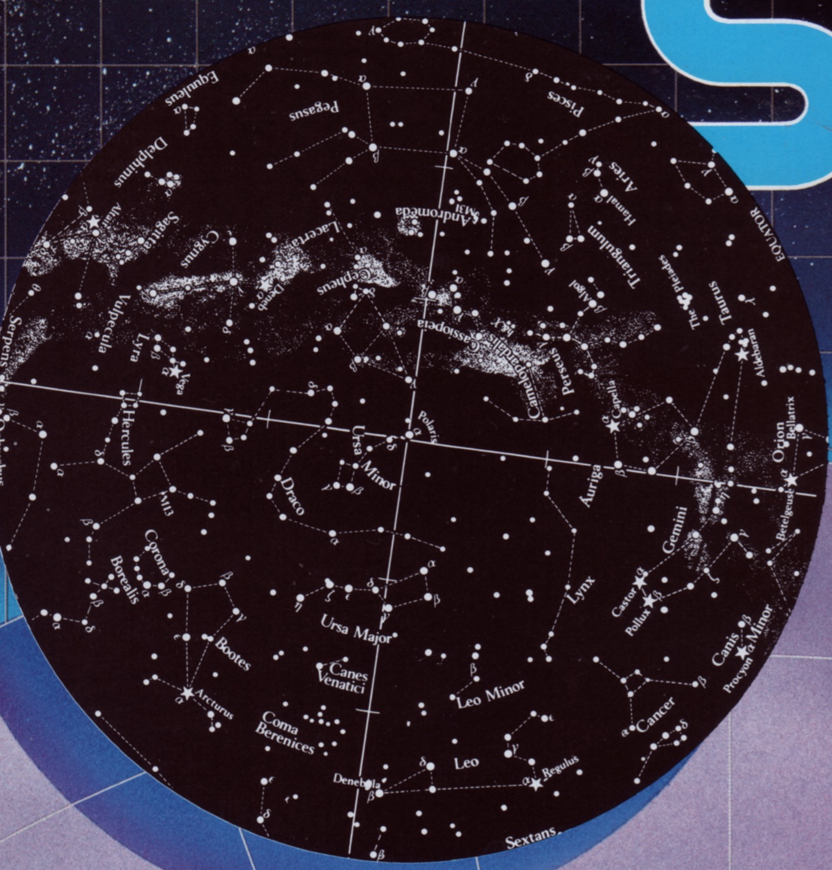
One of the most important things for a beginner to keep in mind, according to Woepse, is not to get discouraged. "You can make mistakes; you will make mistakes. But keep trying and you'll overcome those mistakes. Just practice, practice, practice."

And what rewards do you get for your patience? "Being able to perform a magic trick and get the ooohs and aaahs." Woepse sees this as being one of the most satisfying parts of his role as a demonstrator, especially when he performs for other magic enthusiasts. "When you are doing a magic trick, and you know how it's done and they know how it's done, and they sit back and say it was nicely performed, that's a good reward." Brigitte Beverly, at Walt Disney World's House of Magic shares in his feeling. "I enjoy amazing the guests with our tricks. It really makes my job when I see that."

This proves a secret true magicians have always known. Real magic isn't in the props or books — real magic can be found in the people who are just enjoying it. Walt Disney knew that from the beginning.

by Art Gardner

STAR


Equuleus
Pegasus
Pisces
Delphinus
Andromeda
Aries
Hamal
Triangulum
Sagitta
Cygnus
Lacerta
Cepheus
Algol
The Pleiades
Taurus
Vulpecula
Deneb
Cassiopeia
Perseus
Aldebaran
Lyra
Vega
Camelopardalis
Capella
Serpens
Polaris
Orion
Bellatrix
Ophiuchus
Hercules
Ursa Minor
Auriga
Draco
Betelgeuse
Gemini
M13
Corona Borealis
Lynx
Castor
Pollux
Ursa Major
Canis Minor
Procyon
Bootes
Canes Venatici
Leo Minor
Arcturus
Cancer
Coma Berenices
Leo
Regulus
Denebola
Sextans
EQUATOR

Planisphere

Skywatcher's Equipment:
Binoculors, planisphere (a rotating sky chart that helps locate the constellations during the different days and months of the year). Charts and astronomy books, flashlight with a red light, compass, watch and sketchbook, pencils, and circle template or compass.

To star gaze or to explore space you don't really need to travel anywhere. Just find a dark and clear night sky and look straight up. Gazing at wandering planets, fiery trails of comets, meteors, the moon, and the glow of the Milky Way are wonders that have marveled mankind since the beginning of time.

Becoming a sky gazer can be as simple as observing the moon, watching the sunrise and sunset over lunar mountains, or waiting to see the moon's eclipses. But to really enjoy astronomy you'll need a few guidebooks and some skywatcher's equipment. Learning about the constellations will help you visually find your way around the sky with the eyes alone. The Northern Sky Chart will show all the constellations and stars seen in the northern hemisphere. Some beginners use a planisphere with a rotating wheel to see the positions of constellations for each day and month. And as your interests become sophisticated, books and a telescope will help you discover more of the solar system, star clusters, nebulas, galaxies and distant visions. Gazing into the universe is as infinite as your imagination.

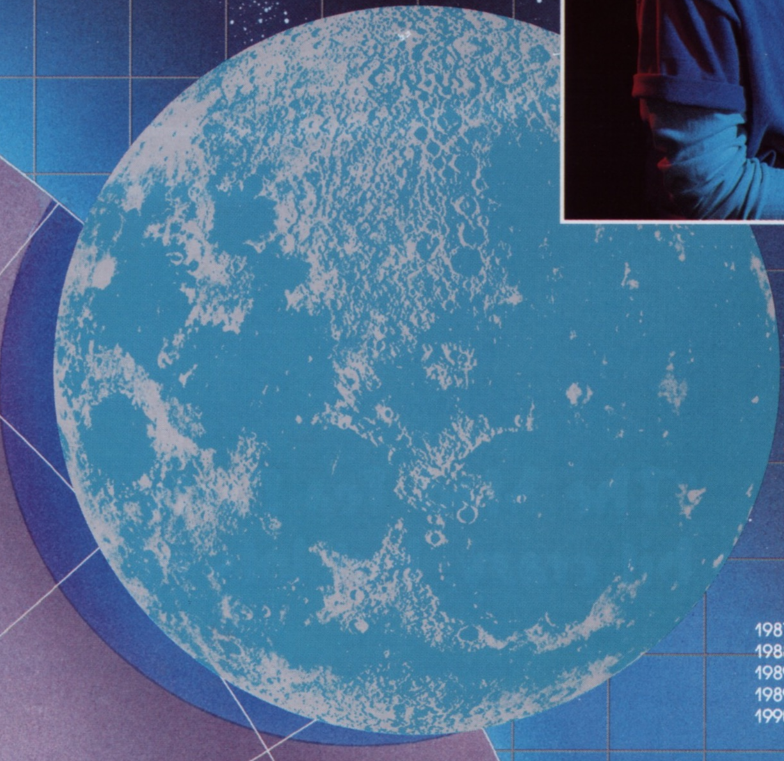
Stephanie and Jeffery are using a planisphere to locate a constellation in the Northern Sky

GAZING

Moon Watching

1. Observe the sunrise over the moon's lunar mountains.
2. Watch, night after night, and record in a sketchbook the ever changing appearance of particular lunar features.
3. Time the moon's rising times over a lunar month. Make notes in your sketchbook.
4. Watch for occultations, when the moon passes in front of a star or planet, hiding it briefly.
5. Watch for the lunar halo.
6. Watch for meteoroid impacts.

Make notes and sketches of your observations to keep an accurate record of your astronomical discoveries. You may be the only person to see a meteor shower, a brilliant comet or a nebula. Write down the weather and viewing conditions, and note such things as the locations of sightings, dates and times. Draw a sketch to note details such as size, color and brilliance of your observations.

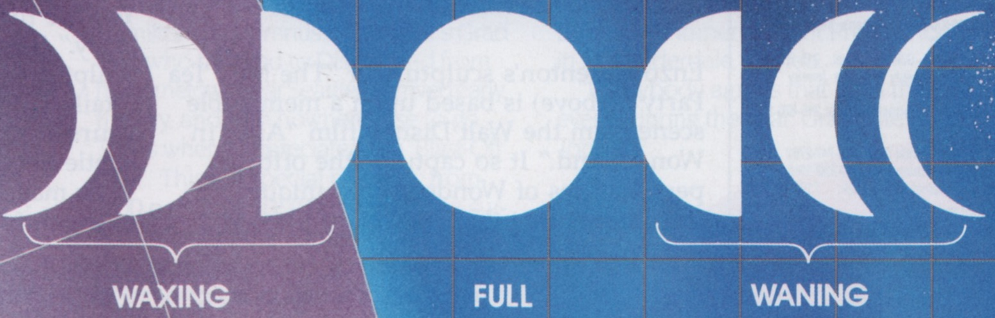


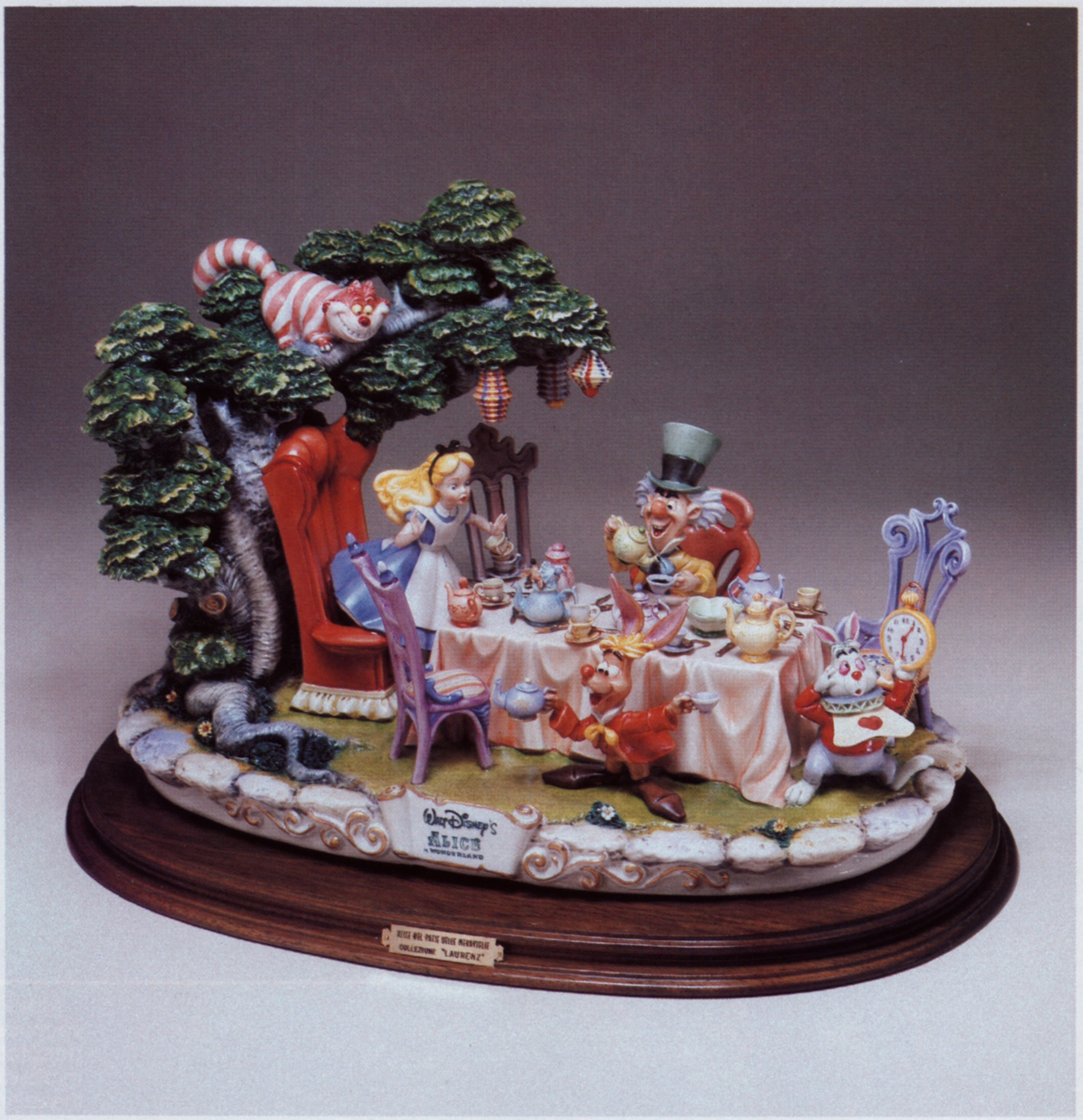
LUNAR ECLIPSES, 1987 – 2000

1987 Oct. 7
1988 Aug. 27
1989 Feb. 20
1989 Aug. 16
1990 Feb. 9
1990 Aug. 6
1991 Dec. 21
1992 Jun. 15
1992 Dec. 9
1993 Jun. 4
1993 Nov. 29
1994 May 25
1995 Apr. 15
1996 Apr. 4
1996 Sep. 2
1997 Mar. 24
1997 Sep. 16
1999 Jul. 28
2000 Jan. 21
2000 Jul. 16

Moon Phases

From the earth we see the moon go through three phases every $29\frac{1}{2}$ days. A moon getting larger and brighter each night is in the "waxing" phase. A full moon is a shining complete disk. And a "waning" moon is getting smaller each night.





Porcelain sculpture: The Mad Tea Party scene as portrayed in the Disney film "Alice in Wonderland". Model LZD-66. A Limited Edition of 2500. 22" wide by 14½" high by 14" deep. Sugg. ret. price $2200.00

"The Mad Tea Party" —a bit crazy, but lots of fun!

Tea parties tend to be rather dull. However, when the guests include such characters as the Mad Hatter, the March Hare, the Cheshire Cat and the White Rabbit, you could have the time of your life.

Enzo Arzenton's sculpture of "The Mad Tea Party" (above) is based upon a memorable scene from the Walt Disney film "Alice in Wonderland." It so captures the offbeat personalities of Wonderland's unique inhabitants that their porcelain faces and bodies seem to move and you can almost hear them talk and sing as they did in the Disney film.

You are invited to join "The Mad Tea Party." Samples of this superb Capodimonte sculpture are now on display at the retailers listed here. We suggest you allow yourself plenty of time to examine all the subtle detail of the Wonderland characters. They may all be just a bit mad, but they are so much fun!

Forest Lamps & Gifts, Inc.,
728 61st Street, Brooklyn, N.Y. 11220
Telephone (718) 492-0200

See Alice At These Dealers In Fine Porcelain

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ANAHEIM—Disneyland
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BUENA PARK—Virginia's Gift, 714-827-1776
BURBANK—Crystal Cupboard, 818-846-3996
CAMERON PARK—Musical Moments, 916-677-2221
COSTA MESA—Pace Setter, 714-540-2627
ESCONDIDO—Ernst Limited Edit. 1-800-854-2080
HACIENDA—Kohls Hallmark, 818-336-1493
HAYWARD—Mickey's & Ducky's, 415-351-9356
HOLLYWOOD—Cartoons & Comics 213-467-9665
LA MIRADA—Lynn Becker, 213-943-9380
LOS ANGELES—Fantasies Come True 213-655-2636
LOS ANGELES—Great Lengths, 213-665-4127
MANHATTAN BEACH—Collectors Showcase 213-546-5437
MONTROSE—Collectors World, 818-248-9451
N. HOLLYWOOD—Paulette's Unique Collectibles 818-509-0748
ORANGE—Ruann's, 714-637-2662
PASADENA—Goody's Antiques, 213-577-7257
POMONA—David Armstrong, 714-623-6464
SOLVANG—Wishing Well, 805-688-6261
SUNLAND—Rostand, 818-353-5823
VAN NUYS—Collector's Paradise, 818-785-4080
WHITTIER—Putnam's Hallmark, 213-943-0241

CONNECTICUT
MYSTIC—R.A. Georgetti & Co., 203-536-2964

FLORIDA
LAKE BUENA VISTA—Walt Disney World 305-824-4718
MIAMI—China Cabinet, 305-594-1933
MIAMI—Neira Corp. DBA Dynasty Gift Shop 305-361-4426
MIAMI Beach—Here's Gift, 305-673-1706

INDIANA
EVANSVILLE—Kruckmeyer & Cohn 812-464-9111

MASSACHUSETTS
BOSTON—DiCarlo Furniture, 617-523-7991

MICHIGAN
MADISON HEIGHTS—Double L Collectibles 313-588-9494
WARREN—Genna's, 313-573-4542

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ST. CHARLES—First Capital Trading 314-723-4716

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LAS VEGAS—Serendipity, 702-733-0036
RENO—Heirlooms of Tomorrow 702-789-2444

NEW JERSEY
BLOOMFIELD—Roxy Florist, 201-743-3327
E. BRUNSWICK—Chateau, 201-254-5731
FORT LEE—Artman Originals, 201-947-1803
WAYNE—Little Elegance, 201-797-0756
WOODBRIDGE—Little Elegance, 201-636-7540

NEW YORK
BELLMORE—Video Filmland, 516-783-8844
BRONX—E&C Lighting, 212-823-5577
BRONX—Maria's Gift Shop, 212-295-0514
BROOKLYN—European Gift, 718-331-7084
FLUSHING—T & T Photo, 718-461-0991
JACKSON HTS.—RRR Jackson, 718-672-0121
MERRICK—The Limited Edition, 516-627-6500
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WEST ISLIP—A Small World, 516-661-6609

OHIO
NEW SPRINGFIELD—Hummel Gift, 216-549-3728

PENNSYLVANIA
MOUNTAINHOME—The Queen's Treasures 717-595-2821
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WALLINGFORD—Cartoon Carnival 215-876-1292

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DALLAS—Continental Gifts, 214-747-2762
FT. WORTH—Wishing Well, 817-332-1745
HOUSTON—Harold E. Starbuck, 713-893-7242

WASHINGTON
BOTHELL—The Comic Character Shop 206-488-0959

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ALL NITE PARTY!

Memories and More at Grad Nite '87

We're all ears

by Diane Krupnak Turner

Unforgettable. That's the word everyone who celebrated Grad Nite at Disneyland and Walt Disney World uses to describe it. Unforgettable . . . and then the memories surface: "My first dance under the stars," "I never had so much fun," "A real enchanted evening," "The best time of my life," "Kay and I met that night. Now we're married and **our** kids are looking forward to Grad Nite."

This year, all-night parties are set at Disneyland for May 22 and 29, June 5, 11, 12, 17, 18 and 19; at Walt Disney World for May 8, 9, 15 and 16. More than 130,000 graduates and chaperones from over 960 high schools in several western states are expected at Disneyland. More than 80,000 grads and chaperones from over 560 high schools nationwide will throng Walt Disney World.

Everything's in readiness to start the good times rolling. The portals of both Magic Kingdoms open at 11:00 p.m. and close at 5:00 a.m. (with the exception of June 17, 18 and 19 at Disneyland, when the Park opens and closes one hour later). As guests pass through, they're headed for a bonanza of entertainment, surprises, complimentary photos and souvenirs. Exciting musical groups, which in the past have included Mr. Mister, Klymaxx, Berlin, Nu Shooz and Miami Sound Machine, will hold forth in five locations at Disneyland. Videopolis, the Park's hottest nightspot, hosts a concert and dancing. Frontierland features a concert on the River Stage, dancing at Plaza Gardens, and a Polynesian dinner revue at Tahitian Terrace. Dancing goes on all night at Tomorrowland Terrace.

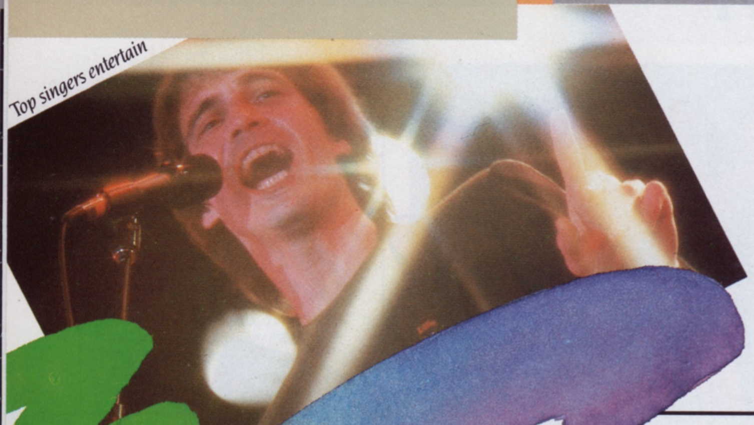
Both Parks offer unlimited use of attractions (with the exception of arcades, Big Thunder Ranch, and Tom Sawyer Island at Disneyland). The 15th Anniversary celebration at Walt Disney World will be extended to Grad Nites, and prizes to lucky ticket-holders— including a 1987 Chevrolet Cavalier, a Premier Cruise to the Bahamas, a U.S. Savings Bond and Walt Disney World passports —will be awarded every 15 seconds.

"They think of everything," says John Hamilton, an alumnus of last year's Grad Nite who traveled to Disneyland from his hometown near Seattle. "I arrived early, hungry, and with nowhere else to go. That's when I appreciated the 'Blast-Off' deal." This is a special package; from 6:00 p.m. until 10:30 p.m. and for a surcharge above the admission price of $18.00 at Disneyland, guests can dine in Tomorrowland, dance to live entertainment and have exclusive use of selected attractions there including the 3-D space fantasy, "Captain EO," and the intergalactic thrill ride, "Star Tours." "Blast-off" parties at Walt Disney World start at 7:00 p.m. and run for two hours. Grad Nite admission there is $18.50; an additional, special value $16.00 ticket can be purchased for a next-day visit to Epcot Center.

Although there's one chaperone for every 20 students, the night still belongs to the grads. It's the last party of the school year, and the last big get-together for many friends.

"Sentimental reminiscing starts on the bus going home," says Dr. E.M. Lonstein, a Grad Nite Coordinator and Director of Imperial Point Prep School in Ft. Lauderdale, Florida.

"Everybody agrees that of all the events during the year, Grad Nite is the Topper."



Top singers entertain

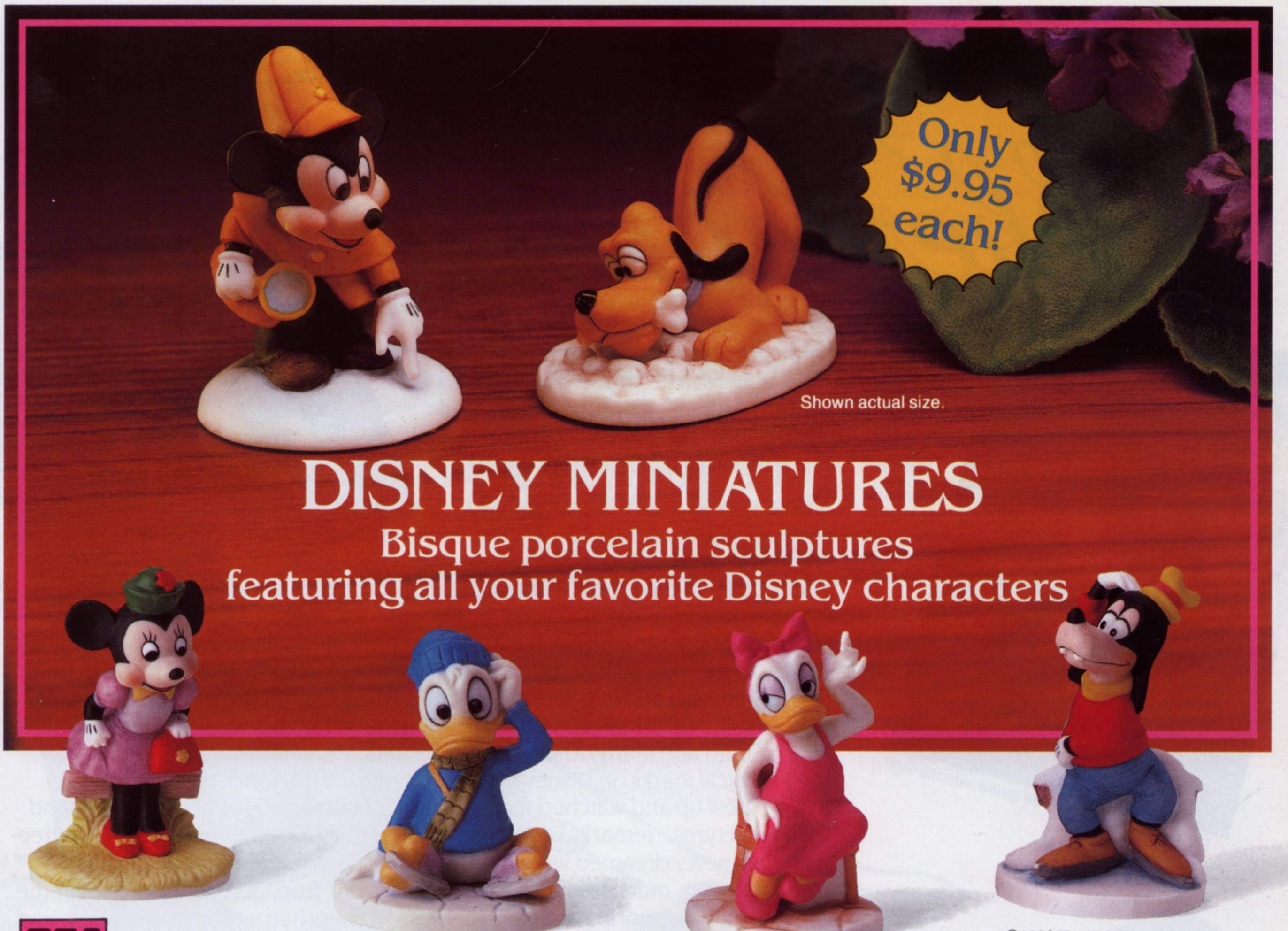
Riding high

A Pluto in hand is worth two on the shelf

Well-dressed guests

Grad Nite 88

Distinguished guests and honorary grads



DISNEY MINIATURES

Bisque porcelain sculptures featuring all your favorite Disney characters

©1986 The Walt Disney Company

Welcome to the magical kingdom of the Disney Miniature Collectors Club . . . a delightful fantasy world populated by all the best-loved Disney characters. Here's a collection that portrays each figure with the charm and personality that have captured the hearts of millions.

The first series of its kind from The Disney Collection, these captivating miniatures are officially authorized by The Walt Disney Company. You won't find them in any stores or catalogs. They are available only to Club members . . . at the remarkable price of just $9.95 each!

Each appealing little character sparkles with life

See how the characters come to life as three-dimensional sculptures! They're all unique, caught in those wacky, wonderful poses that make them so appealing. Mickey Mouse is decked out like Sherlock Holmes, diligently searching for clues. Daisy Duck is dressed for a big date, while Donald has learned an important lesson of science — ice is hard on tail feathers!

Crafted of fine bisque porcelain and individually painted by hand

Beautifully made with strict attention to detail, these miniatures reflect Disney's exacting standards. They are a tribute to the imagination and artistry of skilled porcelain craftsmen . . . and of the artists who lovingly and painstakingly painted each little figure by hand. Just look at the richness of the colors, each one individually hand-painted from a wide palette of ceramic hues. Every minute detail is perfect, right down to the flower on Minnie Mouse's hat!

Custom-designed display

Show off your Disney miniatures on a handsome display stand custom-designed for this collection. Attractive and affordably priced, it will be made available to members as an optional purchase (no obligation, of course).

An exceptional value at only $9.95 each

These unique and colorful porcelain bisque miniatures are remarkably priced at under $10 each! And the same low price is guaranteed for the entire collection.

Join in the fun of The Disney Miniature Collectors Club today. All you have to do is return the reservation application. Your miniature sculptures will be sent at the rate of one per month, and you'll be billed with each shipment. Or, you may charge your purchase to your credit card. Of course, your satisfaction is guaranteed. If you are not pleased with any sculpture, you may return it within 14 days for a prompt replacement or refund.

THE DISNEY COLLECTION
A SERVICE OF GROLIER ENTERPRISES

Membership Application

THE DISNEY MINIATURE COLLECTORS CLUB

Please enroll me as a member of The Disney Miniature Collectors Club and send me my first miniature sculpture. I need send no money now. I will be billed upon shipment for $11.45* ($9.95 plus $1.50 shipping and handling). Or, I may choose to charge my credit card, as indicated. If I am not completely satisfied, I may return the sculpture within 14 days at your expense, and owe nothing.

I further understand that future sculptures will be shipped at the rate of one per month, and the price of $9.95* (plus shipping and handling) is guaranteed for the entire collection. I may cancel my membership at any time by following the instructions on the invoice accompanying my shipment. 50800

*Sales tax is extra in NY and CT.

CLIP AND MAIL TO:

THE DISNEY COLLECTION
A Service of Grolier Enterprises
P.O. Box 1797, Sherman Turnpike
Danbury, CT 06816

☐ Bill me. ☐ Please charge each sculpture, upon shipment, to my:

☐ VISA ☐ MasterCard ☐ Diner's Club

Acct. # ______________________ Expires ____________ Month/Year

Signature ______________________

Name ______________________ Please Print Clearly

Address ______________________

City ______________ State __________ Zip __________

Please allow 6 to 8 weeks for delivery

CDR

Sherman Bros.

Got It Together

by Jim Fanning

Dick, Bob and a piano—an award winning team

When it comes to capturing the spirit of Walt Disney in music and lyrics, no one has done it better than Richard M. and Robert B. Sherman, the songwriting siblings. Throughout the 1960s and early '70s when their collective imagination started singing "It's A Small World," "Chim Chim Cher-ee" and a host of other Disney delights, the rest of the world sang along.

Richard and Robert Sherman — or Dick and Bob as they like to be called — are two counter melodies playing together, diverse yet blending harmoniously. Dick crackles with talkative energy while older brother Bob provides a quietly thoughtful contrast. "I climb the wall, jump on the piano and fall on the floor," Dick laughingly admits. "but Bob sits at the desk. We complement each other."

As children of the 1930s, the Shermans grew up with Disney. One of their fondest memories centers on the 1937 premiere engagement of **Snow White and the Seven Dwarfs** at Hollywood s Carthay Circle Theatre. "The Disney characters were all lined up along the parkway leading to the theatre," recalls Bob, "with music coming from all over the place. It was a fairyland."

"Music," Walt Disney once said, "has always played a very important part since sound came into the cartoon." All Disney productions reflected Walt's belief in the power of music, from the first fully-synchronized sound cartoon, **Steamboat Willie** (1928), to the Silly Symphony shorts to the animated and live-action features. Composers Frank Churchill, Paul J. Smith and many others left their musical marks on Disney films. "As we grew up and watched the Disney pictures," remarks Dick Sherman, "we never dreamed we'd ever be writing for him, much less be doing the same kind of work that the greats had done before us."

The Shermans first collaborated musically in 1950, a year after graduating from Bard College, New York. Their hits included songs for Kitty Wells, Doris Day and Fabian. Their greatest "greatest hit" was recorded in 1958 by Annette Funicello. Entitled "Tall Paul," the song was a smash hit single, selling over 700,000 copies.

The Shermans continued writing for Annette, composing over 25 tunes including "Pineapple Princess" and "Jo-Jo the Dog-Faced Boy." Annette proved to be their Disney connection — a connection that would change their lives.

"One day we got a call from Jimmy Johnson of the Disney music and record company. He said, 'Walt needs a song for Annette to sing in a television show called **The Horsemasters** (1961). Can you come up with something?'" Eager to write songs for film productions, the Shermans enthusiastically accepted the challenge and composed the catchy "Strummin' Song."

Bringing their work to the Disney Studios, the Shermans were astounded to learn they'd be playing their song for Walt Disney himself. They were even more astounded when, upon meeting Walt, he told them about an entirely different project, a feature entitled **The Parent Trap** starring Hayley Mills (1961).

"Walt Disney was one of the most brilliant, clever, and **devious** human beings that ever lived," laughs Bob Sherman. "We feel Walt had something up his sleeve at that meeting," adds Dick. "He wanted a fresh idea for his other picture, so he decided to pitch it at us right then and see how we'd respond."

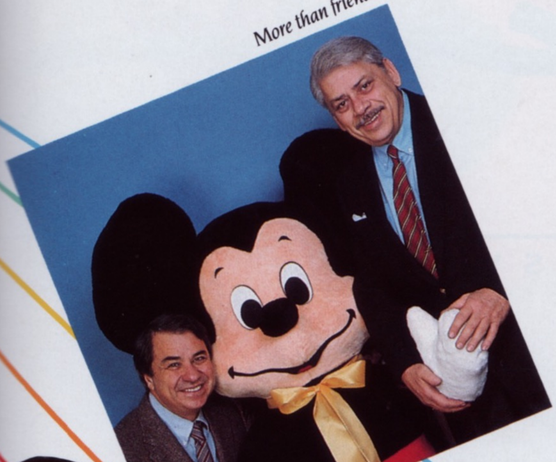
The Shermans responded by agreeing to write a title song for **The Parent Trap**. Before it was all over the brothers had written three songs and one instrumental for the film, including "Let's Get Together," which reached Number Five on the national charts.

Walt eventually signed Dick and Bob as his staff songwriters. "He liked our songs because they were visual," explains Bob. "Walt always said to us, 'What's happening on the screen when we're listening to the song?' "

Walt Disney also liked songs with new and nonsensical words and the Shermans came up with their share, including "Higitus Figitus" from The **Sword in the Stone** (1963), "Fortuosity" from **The Happiest Millionaire** (1967) and "Substitutiary Locomotion" from **Bedknobs and Broomsticks**.

"Supercalifragilisticexpialidocious" is the most famous "new word" song written by the Shermans — or anyone else. It was, of course, composed for **Mary Poppins** (1964), a film that's considered Walt Disney's crowning achievement. "It was truly a culmination for Walt," agrees Dick. "Everything he dreamed of was in **Mary Poppins** — animation, live action, music, dance, special effects, Audio-Animatronics — and he put them all together in one huge package."

Central to the film's success was the keynote song for the title character.



More than friends

Putting heads together on "The Happiest Millionaire" L to R: Fred MacMurray, Jack Elliot, Norman Tokar (front) and the Shermans

"Julie Andrews thought the song we had was too direct," remembers Bob Sherman. "She felt that Mary Poppins wouldn't say things directly. So we dug and dug and then one day my son came home from school. He said he'd been given a vaccination not with a needle but with the medicine on a lump of sugar. And the next day, I said to Dick, 'A spoonful of sugar helps the medicine go down.' " The result: Mary Poppins had her "theme song," and the film had another landmark musical number.

The brothers won two Academy Awards for their work on **Mary Poppins** — Best Song ("Chim Chim Cher-ee") and best Original Score. But it was the poignant ballad "Feed the Birds" that touched Walt Disney more than any other song ever written for him.

"Walt loved melodies," observes Dick Sherman. "He loved 'When You Wish Upon A Star' and 'Some Day My Prince Will Come,' and in our particular case he loved 'Feed the Birds.' Many times at the end of the day, he'd ask to hear it. He'd just say, 'Play it, Dick.'

"It's a nice feeling to think that the things we participated in at Disney live," says Dick, "and the spirit, the essence of what Walt Disney gave to us, lives in our current work." The Shermans have penned more Disney songs in recent years for such projects as Epcot Center, Tokyo Disneyland, the Disney Channel's **Welcome to Pooh Corner** series, as well as **The Enchanted Musical Playhouse**, also on the Disney Channel and produced by Bob's son, Jeff Sherman.

"We're getting a lot of joy out of those things," concludes Dick Sherman as brother Bob nods in agreement. "So we're still really in a sense working for Walt."

Thumbs up on the "Mary Poppins" set with Julie Andrews and Dick Van Dyke

circus

A DISNEY FANTASY

by Michelle Cahill

The circus is coming to Disneyland's Main Street U.S.A. from March 7th through April 26th! And "Circus Fantasy" represents yet another collaboration between two of the world's most experienced entertainment companies—Disneyland and Ringling Bros. and Barnum & Bailey Circus. Many years of successfully co-producing ice spectaculars have helped build this great association.

Last year's premier Circus Event was developed by Larry Billman, who was Show Director for Disneyland's Marketing/Entertainment Division. "We worked with Kenneth Feld of Ringling Bros., who offered us all the resources of his circus, and assisted us with booking the performers, hiring the clowns, and setting up the rigging for the daredevil acts." Larry will be involved in this event again this year, but this time he'll be bringing the Circus to Disneyland—he now works for Ringling Bros.

Animals will play a major role in the event. Hosting them requires some unusual preparations by the Disneyland cast, whose first duty is to welcome these remarkable entertainers to the Magic Kingdom. Many will be quartered backstage; this year Mickey Mouse proudly offers his new Big Thunder Ranch in Frontierland to other of his four-footed visitors. Show-Director Tony Peluso explains:

"In the old days, when the circus came to town, a local rancher would donate some of his land for the animals to 'live' on. Here at Disneyland, Mickey is donating Big Thunder Ranch."

After the animals are comfortably settled in their Disneyland "hotels," parade and show rehearsals begin. Larry Billman recalls last year's event. "One of the most interesting procedures was teaching lions, tigers, camels, bears, and elephants what a Disneyland is. Those animals were used to performing in arenas, and in parades on city streets. They were not used to Monorails zooming over their heads, or Alice in Wonderland cars rushing by.

"So after the Park closed at night and the guests had gone home, we turned on all the music and all the attractions, and walked the animals through the empty, but noisy, Park. After two weeks of this, they got used to the strange sights and sounds. This year we'll have many new animals, and they'll have 'Disneyland rehearsals' too."

Except for Chip 'n' Dale who are always squabbling, and Donald Duck who can exasperate just about anyone, Mickey and the gang at Disneyland are the best of pals. But having non-Disney critters together in the Park requires many unique considerations, and a lot of careful planning.

"All animals are afraid of other animals bigger than they are," says Larry. "So when planning the 'Circus on Parade' lineup, besides the 'look,' we must pay special attention to the placement of the animals.

"When animals have neither been raised together nor 'introduced' to one another, we have to be sure there is enough separation between them. Other parade elements such as dancers, floats, and musicians are strategically placed to put in a little spacing."

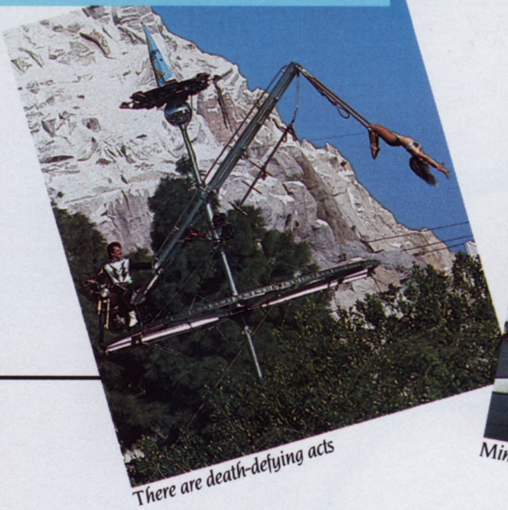
"Mickey, Minnie, Goofy, Pluto, and Donald will ride large animals in the parade—Donald gets to ride a Brahma bull!" says Tony Peluso. "Besides entertaining guests during the parade, some of the more talented animals will perform in special shows on the Videopolis Stage in Fantasyland."

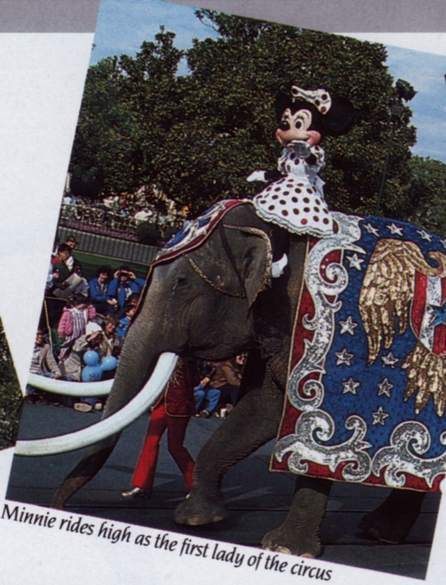
Last year, some of the funniest incidents occurred backstage when the elephants gave impromptu

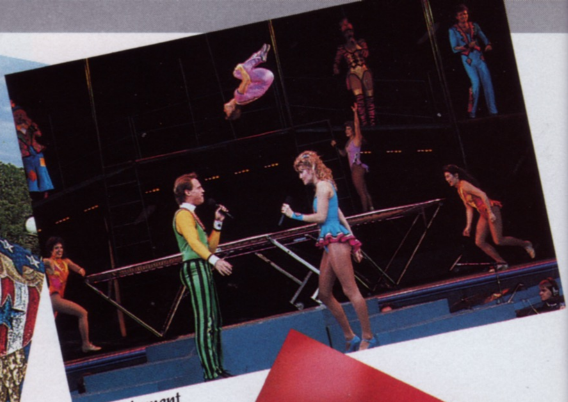
CIRCUS on PARADE

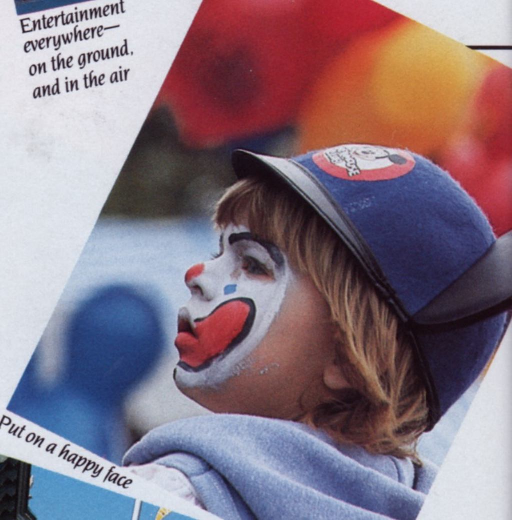
Ringmaster Mickey in "Circus On Parade"

Beautiful live animals add to the thrills and chills


There are death-defying acts


Minnie rides high as the first lady of the circus


Entertainment everywhere—on the ground, and in the air


Put on a happy face

performances that weren't in their contracts. And employees who were in the Disneyland barber shop at the time remember the curious baby elephant that couldn't resist sneaking a peek in the window each afternoon as he wandered "home" after the parade. It's not everywhere you get a "howdy" from an elephant while getting a trim.

Besides the comedy, beauty, and majesty of the animals, "Circus Fantasy" will feature colorful parades twice each day, and musical shows on weekends. High-wire walkers, daredevil acts, and a people-shooting cannon will thrill those who love being entertained by danger. And "Clown Alley," a clown showcase starring Dumbo, is sure to bring out the child in everyone.

At Disneyland, however, the circus is more than watching shows and parades. Guests not only are surrounded by the many circus acts, but they may also join the fun: there will be pounds of greasepaint, and anyone can be turned into a clown for a day.

Walt Disney loved the circus. He collected antique circus wagons, there was a Circus Day on the original Mickey Mouse Club television show, and he had a "big top" in Disneyland in its early days.

At Disneyland this spring, Walt's legacy will live on as "Circus Fantasy" adds an extra touch of magic to his special kingdom.

"Circus on Parade" travels up Main St. U.S.A.

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New Monorail Makes Debut At Disneyland

by Betsy Richman

Following close on the heels of Halley's Comet, the Mark V monorail made its debut at Disneyland recently. That flash of white high above the heads of Disneyland guests is the fifth generation of the streamlined transportation system that has been a Disneyland landmark since 1959.

The design and production process of the Mark V, which took place at Walt Disney Imagineering (formerly WED Enterprises) in Glendale, at Disneyland, and at Messerschmitt, Bolkow, and Blohm (MBB), a transportation manufacturer located in Munich, West Germany, was a two-year joint venture.

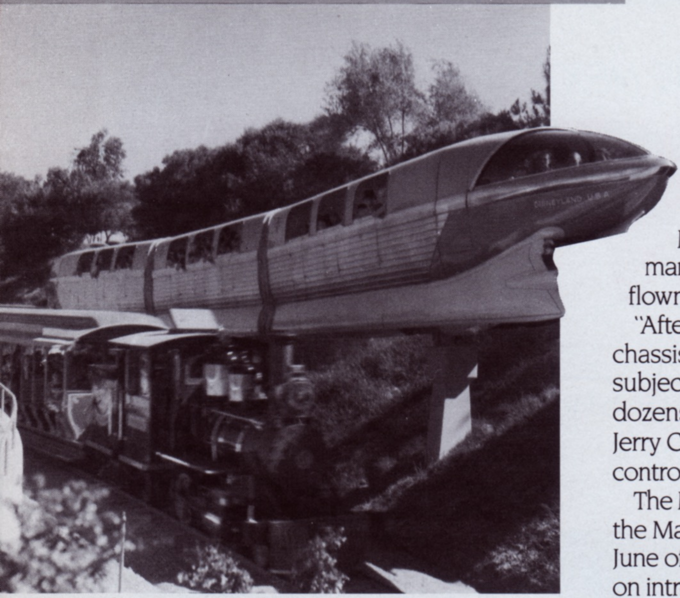
Mark V on its way

"The Mark III was looking old and its hinge doors were subject to damage," says Ken Kohler, superindent of Disneyland monorails and steam trains for over 30 years. "We wanted a more contemporary look for the monorail."

In late 1984, MBB was commissioned to execute a preliminary design of the new monorail for Walt Disney Imagineering. Working along with MBB designers was George McGinnis, a WDI show designer of 20 years and designer of the WEDway Peoplemover in 1971. McGinnis modified MBB's initial design, incorporating their recommendation to replace the stainless steel exterior with a composite fiberglass body. There's also a bright new color scheme. "Each of the four white trains has a different colored stripe on it—red, orange, blue and purple," says McGinnis.

"MBB was selected as the manufacturer because of their expertise in fiberglass structures

Mark V is reflected in the waters of the Submarine Voyage at Disneyland



Mark I glides alongside the Disneyland Railroad in Tomorrowland

and helicopter technology," states Randy Printz, WDI project manager. "The Mark V has no metal in its structure, which makes it lighter and more energy-efficient."

The monorail door functions are controlled by a new onboard computer system. WDI electronics engineer Ron Bittner claims, "This computer system is light years ahead of the technology we had on the Mark III, which was a relay logic system. In addition to controlling the timing of the doors, the computer also provides a message display for keeping daily maintenance records."

WDI project manager Dave Yanchar is proud of another new feature on the trains, a car with seating designed to accommodate guests in wheelchairs. "Each of the four new trains includes one car with a capacity for two wheelchairs," says Yanchar.

In addition to the all-new monorail trains, the transportation system chassis were upgraded using, says a smiling McGinnis, "Shock mounts the Germans call *gummipuffers*. I think you'll be aware of a smoother ride aboard the Mark V." The monorail bodies were manufactured by MBB in Munich and flown to Disneyland in Boeing 747s.

"After the assembly of the bodies and chassis at Disneyland, the Mark V was subjected to numerous tests, including dozens of test runs on the codes," says Jerry Chavalas, WDI manager of quality control.

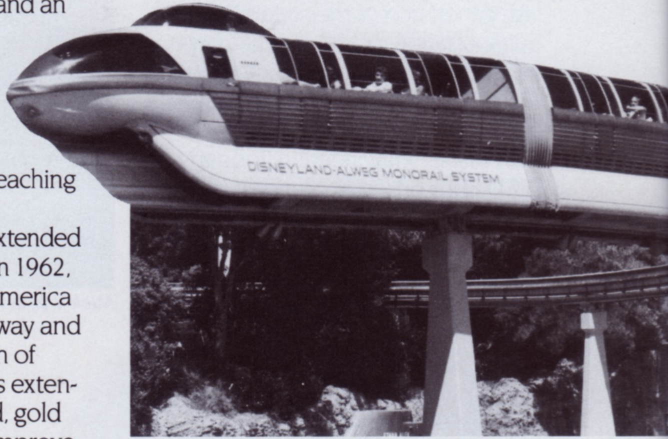
The Mark V has come a long way since the Mark I opened at Disneyland in June of 1959, when Vice President Nixon introduced the new system to a world audience. The original monorail had two individual trains—one red and one blue—each with three cars and an 82-passenger capacity. Their .8 mile-long journey took them through Tomorrowland on a "highway in the sky," an elevated concrete beamway supported by concrete pylons reaching height of 35 feet.

The monorail beamway was extended to the nearby Disneyland Hotel in 1962, making the system the first in America to run adjacent to a major highway and cross a city street—a total length of nearly 2½ miles. Along with this extension came the addition of a third, gold train with four cars. After other improvements, these monorails became known as the Mark II System, with an increased capacity of 106 passengers per train.

WDI designed the Mark III to accommodate a growing Disneyland audience. In 1969, after almost five years of research and development, four new streamlined, trains were built to replace the earlier models that had carried over 30 million passengers more than 850,000 miles in ten years.

Developed for the 1971 opening of Walt Disney World, the Mark IV monorail system is the primary means of transportation connecting the resort hotels, the main parking area, the Magic Kingdom, and EPCOT Center. Unlike the Disneyland monorail that makes a single, continuous loop, the Walt Disney World Mark IV features an elevated double-loop configuration where trains pass side by side heading in opposite directions.

The Disney monorail design has changed greatly over the years, but many of the same technological principles have been maintained throughout the development of the Mark I, II, III, IV and V. The trains have always been electrically powered, operating on 600 volts of direct current transmitted along a pair of copper and steel bus bars mounted on the right side of the beam. The Mark V has a top running speed of approximately 35 mph, but this speed is used only for crossing the Disneyland parking lot. Within the park, the trains travel 25 mph.



Mark II crosses the Submarine Voyage on its Disneyland run

After the inaugural operation of the purple Mark V train, the remaining three trains will be added at intervals of 15 to 20 weeks, until all four are operational by the summer of 1988. "It was time to create a new monorail for the 1980s," says McGinnis. "The Mark V will take us into the next century—after that, who knows what we'll come up with!"

Mark V is the latest train in Disneyland's monorail system

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"Win, Lose or Draw," a syndicated daily TV game show based on a sketch-pad charade game played in Burt Reynolds' home for over a decade, is in production. Reynolds and Bert Convey are the executive producers, and appear on the show among such celebrity guests as Loni Anderson, Dom DeLuise, Dinah Shore, Sally Struthers, Betty White, Robbie Benson and Ricardo Montalban. Guests and contestants are pitted against each other in teams of three men and three women.

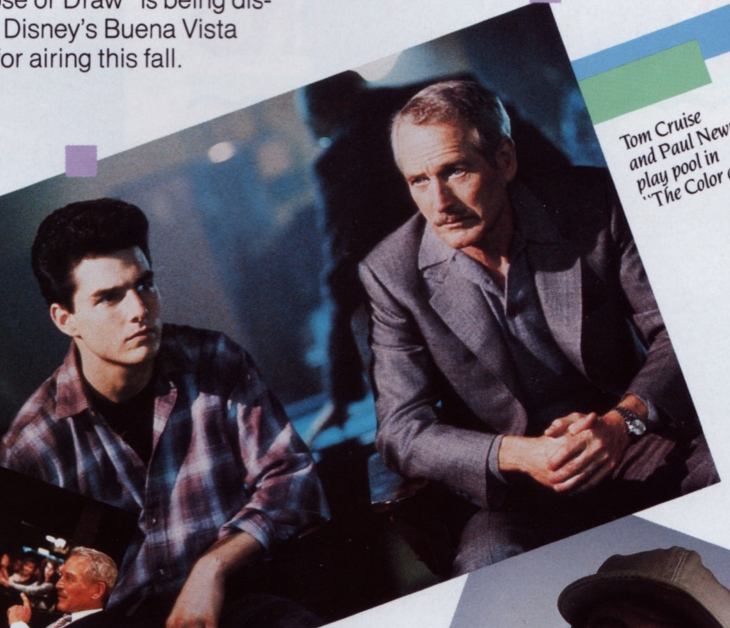
"Win, Lose or Draw" is being distributed by Disney's Buena Vista Television for airing this fall.

Look for "The Color of Money" starring Paul Newman and Tom Cruise, and "Tough Guys" starring Burt Lancaster and Kirk Douglas, from Touchstone Home Video this spring.

Walt Disney Home Video launches its summer promotion with a super lineup of low-priced products that must be seen to be believed. Titles have been chosen, but are yet to be announced.

The hapless hero of "Ernest Goes to Camp" is a handyman at a summer camp who becomes counselor to a group of juvenile delinquents from the State Institution for Boys. Comedian Jim Varney plays the title character, recreating on screen the lovable, lanky, rubber-faced know-it-all Ernest P. Worrell, whom he's portrayed in hundreds of television commercials plugging everything from pizza to natural gas and automobiles.

This Walt Disney Pictures presentation opens in May.


Tom Cruise and Paul Newman play pool in "The Color of Money"

A pointer on pool from Newman

Following the presentation of "Anne of Green Gables" in April, The Disney Channel premieres its four-hour sequel entitled "Anne of Avonlea: The Continuing Story of Anne of Green Gables."

Megan Follows reprises her title role of the orphaned Anne Shirley, who enters the series as an irrepressible 11-year-old and maintains her zest for adventure while becoming a beguiling young woman. Other returning members of the original cast are Colleen Dewhurst, Patricia Hamilton, Schuyler Grant, and Jonathan Crombie.

Alan Arkin stars in "Harry," Touchstone Television's forthcoming comedy series for ABC-TV. Arkin plays Harry Porschak, head of purchasing for a large metropolitan hospital, whose ability to wheel and deal reaps benefits for staff, patients and, most importantly, himself. Richard Lewis, familiar to television audiences for his frequent appearances on "Late Night with David Letterman," plays Harry's ambitious sidekick.

Goggle-eyed and stretchy as a rubber clothesline, Jim Varney stars in "Ernest Goes to Camp"

Megan Follows falls into a rare pensive mood as "Anne of Avonlea"

"Tough Guys" Burt Lancaster and Kirk Douglas

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VACATIONS IN THE CITY BY THE BAY

Beyond the usual tourist digs of Fisherman's Wharf, Pier 39, The Cannery and Ghirardelli Square, there is a San Francisco that few visitors ever find or, worse yet, ever care to. That's too bad.

Granted, stops at the Golden Gate Bridge and Coit Tower and a slow roll down crooked Lombard Street are essential parts of any visit to San Francisco, but there's another side to the City by the Bay; one that may be on the beaten path, but is often overlooked by people in a hurry to get to the city's most famous attractions.

For instance, did you know that the best view of San Francisco isn't even in San Francisco? Oh sure, the view from Coit Tower is breathtaking, as are the views from any number of topfloor lounges in hotels across the city. But the best view of San Francisco, especially on clear days, is found on Treasure Island, a small island in the middle of San Francisco Bay. "Great," you protest. "What if I don't have time to take a ferry to Treasure Island?" The answer is, "You don't need one." Treasure Island is easily reached by way of the San Francisco-Oakland Bay Bridge. And, because you're only going half way across, you don't even have to pay a toll.

Lombard Street and the Bay Bridge are two of the more popular tourist attractions in San Francisco

The best way to see "all" of San Francisco, of course, is by following the 40-mile Scenic Drive, which wends its way around, through and above this city which has often been called one of the most beautiful in the world.

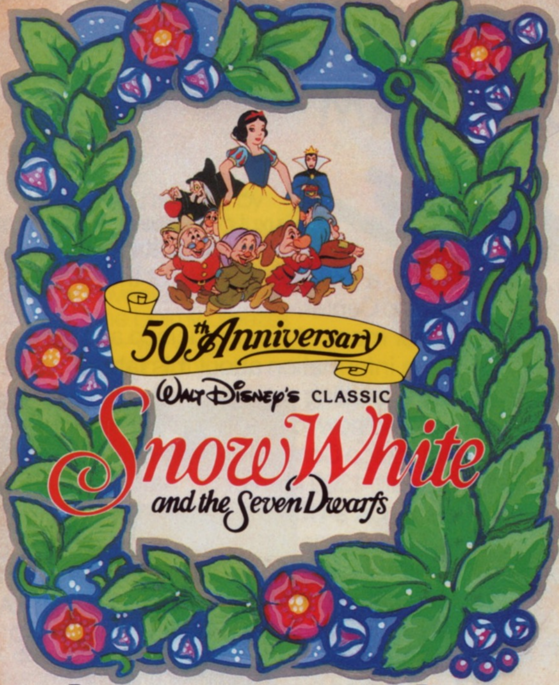
The Scenic Drive takes in all of the more familiar San Francisco landmarks, as well as a few commonly overlooked, but no less significant districts and sights. Among them are the Civic Center, which includes not only City Hall and State and Federal Buildings, but also the Public Library and Performing Arts Center; Union Square, the heart of the downtown shopping and hotel district; Chinatown, the largest Chinese community outside the Orient; North Beach, the neon-studded night life area clustered around Broadway and Columbus; Washington Square, the center of the city's Italian sector and home to a dazzling array of top-notch cafes and restaurants; Marina, a chic, upscale night life area; Golden Gate Park, four square miles of green lawns, playfields, bridle paths, lakes and flowers, sprinkled with art and science museums, a Japanese Tea Garden and a greenhouse; Twin Peaks, boasting a 910-foot summit and panoramic views of the city; and South of Market, a burgeoning night-spot for young adults that's a few blocks south of the Civic Center.

For maps of San Francisco and more information about this fabled city (including more tips on what to see and how to see it), write the San Francisco Convention and Visitors Bureau, 1390 Market St., San Francisco, CA 94102.

For information about vacations in San Francisco, pick up a copy of the Magic Kingdom Club Membership Guide, P.O. Box 4180, Anaheim, CA 92803.

Two- and three-night Club Vacation Plans in San Francisco include deluxe accommodations at your choice of such hotels as the Mark Hopkins Inter-Continental Hotel (on elegant Nob Hill), the Four Seasons Cliff Hotel and the Ramada Renaissance and such activities as tours of the city (by day or night) and trips into the California Wine Country just north of San Francisco. Prices (based on double occupancy) start at only $88 for the two-night plan and $139 for the three-night vacation. Transportation to and from San Francisco is not included, although the Travel Center can arrange your airline reservations if you'd like to fly.

Discover the beauty and diversity of San Francisco with a Magic Kingdom Club Vacation Plan in this romantic City by the Bay, the perfect place for a weekend getaway.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